

(Fenway Court, p. 2)

A triangle within a rectangle and he is beautiful and it has to be Rembrandt and the catalogue says "Portrait of Rembrandt at the Age of 23, by Rembrandt Harmensz. van Rijn (Dutch, 1606-1669) or Jan Lievens (Dutch, 1607-1674) or both. The two young men maintained an atelier together in Leiden in 1629-30, and not only copied each other's paintings and etchings, but collaborated. Their styles were for a period so much alike that it is hardly possible in some instances--as in the present one--to assign a picture definitely to one or the other. This similarity of technique and handling is not confined to the surface aspect of the pictures, but appears also in the underpainting as revealed by x-ray shadowgraphs. Oil on wood panel. H. 2 ft. 11 in., W. 2 ft. 5 in. The inscription at the lower right, R H L (in monogram), 1629, is clearer in the photograph than in the original. The signatures R H L and R L appear on a number of paintings and etchings usually attributed to Rembrandt, but cannot be taken as positive evidence of collaboration with Lievens, for the combined signature may have been merely a trade mark of the partnership, applied to pictures executed by each artist singly as well as to ones on which they collaborated. R H L is also thought to stand for Rembrandt Harmenszoon Leidensis. From the collection of the Dukes of Buckingham at Stowe House (sold 1848, No. 421), that of Lord Ward, and the Sawyer collection in Somerset (sold 1895, No. 81). Purchased from Colnaghi, London, 1896, through Bernhard Berenson." And he looks directly at you and is happy to be looked at and so it has been for three hundred and forty-nine years. And now its "Music from the Brass Band Journal" and the author's name is unknown and the tuba player Samuel Pilafian has just said that "We have reason to believe that no one has heard this music since 1874, when the original copyright expired." This music has not been heard in one hundred years and we are hearing it now and form communicates and because of form considerations of time and space are unimportant because form transcends them both and this is something the inartistic will never understand. Ten tapestries from Brussels in the sixteenth century and the Empire Brass Quintet plays in front of a baronial fireplace.